

BULLETIN OF THE
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OF CHICAGO
OCTOBER NINETEEN TWENTY-THREE



LA BERCEUSE: MADAME ROULIN

BY VINCENT VAN GOGH

FROM THE BIRCH-BARTLETT COLLECTION

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YAKSHINI. GRECO-BUDDHIST SCULPTURE
FROM GANDHARA. I OR II CENTURY

GRECO-BUDDHIST ART

(Continued)

A VERY interesting panel which originally constituted some part of an architectural enframing is also a recent acquisition of the Nickerson Collection. It is nearly 38 inches high and represents a standing Yakshini. The attitude assumed is characteristic, one arm akimbo with hand on hip, and the other arm reaching above the head, originally, no doubt,

entwined in the foliage which has been broken off with the upper part of the arm, but which is still shown in the intact corner. The figure is standing upon an urn which rests in turn upon a graduated series of square platforms, quite like the motif which is found inverted on the crown of a huge column outside the Chaitya Cave at Karli. Beneath the platform is a small and quite inadequate Atlas figure, and running about the panel as well as around each of the graduated platforms of the base, is found a bead and reel moulding. The figure and its accessories are unmistakably of the Greco-Buddhist Gandhara type, probably of the first century after Christ, and of unusual beauty and grace.

The Yakshas and their female counterparts, the Yakshinis, were a type of Indian fairy not always admirable in their activities, but sometimes of beneficent character. In some cases they are found as attendants on the Buddha. There is nothing maleficent in the character of this charming little figure. The body is almost entirely covered with drapery after the Gandhara manner, although the pose is quite Indian. Traces of red still remain in the face, neck, hips, and feet. This color is of course not contemporaneous with the sculpture, although it was undoubtedly colored from the beginning.

The Atlas figure fills the space very well in spite of his overpowering burden, and it is interesting to note that, perhaps for reasons of composition or merely for variety, the early Greek type of Nike wing has been added, while the figure itself reminds one strongly of the running Nike type. The panel is another striking proof that the Gandhara craftsmen were thoroughly familiar with Greek conventions, which they employed on Indian motifs.

The two other pieces in the Nickerson Collection are a Boddhisattva and a fragment of a pedestal containing part of a beautifully sculptured foot, doubtless that of a Boddhisattva. The Boddhisattva fig-

ure is 16 $\frac{3}{8}$ inches high and a very true example of a type which seems to have been inspired by the colossal statue of Mausollos, which surmounted the Mausoleum at Halicarnassus. A splendid example of this type is in the possession of the Louvre, and is shown as a frontispiece in Foucher's *L'art Greco-Bouddhique du Gandhara*. It is in perfect condition and is merely an Indianized version of the Mausollos statue in the British Museum. Our example, much smaller to be sure, and not in as good state of preservation, can nevertheless be no other type. It is in a hard black stone and is an unusually finely proportioned and well executed piece of sculpture. It should be of the first century.

Buddhism being an offshoot of Hinduism, did not discard many of the Hindu beliefs, but may be regarded more as a Hindu heresy than as a separate religion. The Hindu belief in transmigration and interminable rebirth was naturally accepted as part of the Buddhist doctrine. It was not impossible, therefore, for anyone who lived a godly life during his successive rebirths to become eventually a Buddha and attain Nirvana. A very saintly person, therefore, after his death, might come to be regarded as a Boddhisattva, which means merely one who has nearly attained to the state of a Buddha and is consequently worshipped as a sort of minor deity. Eventually many of these Boddhisattvas, on account of their peculiar interests and characteristics, have come to be regarded as major deities in certain localities. Probably those first to be recognized as Boddhisattvas were either noted ascetics or princes like Asoka, who had performed great services for the Buddhist religion. It would be only natural then for the Greek-trained craftsman of Gandhara, in representing a great prince in the character of a Boddhisattva, to use as his model the most imposing regal statue known to him. The free intercourse between India and Asia Minor at that time is quite sufficient to explain the Mausollos type.

The pedestal shows as its crowning moulding an Indianized version of an acanthus frieze. Below are worshippers at



A BODDHISATTVA. GRECO-BUDDHIST SCULPTURE FROM GANDHARA. I CENTURY

a Stupa-shaped reliquary, which contains the relics of a saint, probably the Buddha. The sculpture of the little figures in the lower part of the pedestal is rather crude in execution and somewhat damaged but the part of the foot which remains is exquisitely done, and has received no damage of any kind.

In Indian art a great deal of attention has always been paid to the hands and feet on account of their expressiveness, which figures largely in interpretative dances and is always taken into consideration in the representation of Buddhas and Boddhisattvas.

C. F. K.



FRAGMENT OF A PEDESTAL. GRECO-
BUDDHIST. I OR II CENTURY



PANELING. FRIESLAND ROOM

PERIOD ROOMS

THIS Fall the South range of galleries in the Hutchinson Terrace Addition will open with a series of important period rooms and furniture. The date of opening will be announced in the November BULLETIN.

The earliest of these rooms is a vaulted gallery containing not only furniture, sculpture, and hangings of the Gothic style, but architectural details, windows, doorways, niches, corbels, a fireplace, and flagstone flooring, brought from France and Spain. One of the doorways, not unlike one of the portals of a mediæval house near the Gothic church of Notre Dame in Vitré, Brittany, is illustrated. A detailed description of this munificent gift of Miss Kate Buckingham will appear later.

Mrs. Henry Dangler has presented as a memorial to her husband, a French room of the *Régence* period.

It was executed about 1720 for a *petit salon* of the Paris residence in the Rue de Vermeil of a Prince de Longueville, the family monogram appearing in the carvings over the alcove.

The room is of oak with low dado, two mirrors, and alternating broad and narrow panels whose plain surfaces are enriched by elaborate carving at top and base.

The details of the carving comprehend groups of foliage, *rocailles*, flowers, musical instruments, and interrupted curves, while the mirror tops include trophies at arms, ribbons, and fantastic foliage. The chimney piece continuing from floor to cove of the ceiling has a mirror overmantel; the fireplace is set in Languedoc marble of a deep red, veined with a darker shade and greyish yellow. The floor is inlaid wood with star-patterned squares.

The William Gold and Lydia B. Hibbard Memorial, the gift of their children and grandchildren, is an eighteenth century Holland interior, a dwelling room common to the village houses of Friesland. No division of styles ruled in these peasant houses, but this room is somewhat Renaissance in the character of its details.

The ceiling beams are supported by carved wood corbels, the fireplace and walls being faced with tiles from floor to ceiling. The tiles toward the floor are decorated with blue and white rural or scriptural subjects but above they are pure white, part of the upper tiers being laid in diagonals. Large square tiles laid in alternating colors of yellow and green cover the floor.

Wooden pilasters support the carved wooden mantel shelf of the chimney-piece, the mantel cloth hanging from the cornice over the usual open hearth. The fireplace is brought forward from the walls, not set back within them, and tiled, a wrought-iron fireback resting against it. The hanger hooked in the opening holding a metal pot, the fireholder, fire irons, etc., complete this important feature of the room.

The furniture is of both the movable and the built-in types; the movable including chairs, table, chests, and cabinets, painted in bright colors with pastoral and marine views, and birds and flowers. The built-in furnishings are the cupboard-like apartments for sleeping, flanked by doors and pilasters; and the wall cupboards of small dimensions, with open panels, for storage.

Three examples of English domestic architecture, a Jacobean and two Georgian interiors follow:

The Mr. and Mrs. E. Buckingham Memorial is an oak room richly wainscoted in small rectangular panels divided by ornamented pilasters. Below the cornice a carved frieze with boldly projecting heads and strap work curls crowns the paneling of the walls. An ornamental plaster ceiling plays an important part in the decoration. The space is divided by shallow ribs forming a more or less regular pattern enclosing decorated panels. The chimney-piece is elaborately carved, its structure founded on an order of pilasters on each side of the fireplace which support a frieze and cornice, the latter forming a shelf. The upper part is a development of the same idea of divisions into three parts, the center a shell-topped niche flanked by intricate panels bearing shields of arms. Three mullioned windows and two low broad doorways complete the structure. In addition it is furnished with a draw table, chest, high cupboard, and chairs of the period.

The interior fitting of the earlier of the two Georgian rooms was removed from a house built about 1730 which stood on Argyle Street in the west end of London. It is a specimen of the style of William Kent who was more or less responsible for most of the houses of that period in this neighborhood.

William Kent who practiced as an architect from 1719 until his death in 1748, attained a great reputation as the dictator on all matters of taste of the day. It was the fashion to seek his advice on sculpture, painting, decoration, furniture design, and landscape gardening. He was of service to



PANELING. RÉGENCE ROOM

his patrons in helping them adapt the Italian classic style, then in vogue, to the mansions and houses of noblemen and merchants.

The room is paneled throughout with fir wood now generally called deal or pine, which took the place of oak at this period, as being more suitable for painting. Narrow panels, slightly recessed, are surrounded by very narrow mouldings carved with classic details. Two fine windows oppose the chimney-piece and in the wall opposite the door is a niche. The mania of the day for collecting Oriental china and Delft wares had brought built-in cupboards into fashion; thus the well-proportioned niche with its shaped shelves and domed top enriched by foliate carving on the sides of the opening reflects the taste of the period.



FIREPLACE. ENGLISH ROOM. C. 1750

Outside the old city wall of London, in Shakespeare's time, was open country called Spitalfields. Off the principal highway opened Artillery Lane, where, in 1750, was built the house known as Number 58. It is said to have been the work of Abraham Swan, architect, and when the building was recently torn down, one of the London museums rescued the interiors of the various rooms. One of these rooms eventually found its way to our Museum. This eighteenth century room answers the requirements Swan makes in one of his books of designs, published in 1745. He says, "In disposing of decorations either on the outside or inside of a building there must be sufficient spaces left plain so the ornaments may have the desired effect."

The walls have plain wainscoting, sunken panels with no ornament, and a heavy cornice. The mantelpiece with its elaborately carved chimney-piece and over-mantel stands out as the center of interest.

It has enrichments of foliage scrolls, flower and shell forms, combined with mouldings of conventional classic rosette and fret patterns.

✓ The entire room is painted in what was called in the Georgian period a "pink" color, a subtle mixture that is reminiscent of a Hogarth setting. B. B.

MODERN FRENCH PAINTINGS THE BIRCH-BARTLETT COLLECTION

TURNER, Constable, and Delacroix were the first to break away from the traditional routine of painting. They were soon followed by Manet, Monet, Renoir, Degas, and Picasso. These Impressionists, all of whom are well represented in the collections of the Art Institute, have long since gained a place in the Hall of Fame, where only recently they were joined by three men who are the real leaders of the Post-impressionists: Cézanne, Gauguin, and Van Gogh.

Cézanne once called himself the primitive of a school which he had founded, but the rapid development of his theories by numerous students and followers surpassed even his vision. The present-day painters of the Post-impressionist school with headquarters in Paris have gone far beyond the limits of Gauguin and Van Gogh and developed the currents and counter-currents known to the world as Neo-impressionism, Futurism, and Cubism—to mention only the most important. They aim to express only their emotional experience by color, design, or form. Facts as we see them may be represented, distorted, or ignored as the artist chooses, for which reason the whole modern movement is well called "Expressionism."

Of unusual interest in the group of modern paintings lent by Mr. Frederic Clay Bartlett is a large portrait by Vincent, Van Gogh. This painter, who died tragically in 1890, has exercised, after Cézanne, the greatest influence in modern art. His search for the inner significance of things and his furious efforts to express his emotions led to the distortion of natural form

BULLETIN OF THE ART INSTITUTE OF CHICAGO

and the use of intense color in every part of his picture. Of the living painters, Henri Matisse, born in 1869, is the most conspicuous. He is represented by two canvases, characteristic of his light and simple style and plain color. The large canvas, "Girl with Fishbowl," is particularly interesting.

In addition to a small canvas by Derain who is perhaps to-day the strongest individual art influence in the Paris of the moderns, we find examples of the work of Foujita, Dufy, Herbin, de la Fresnaye, Valadon, Marmoret, and Beaudin, all of whom have gained a reputation among the present-day artists.

W. A. P.

THE OKAMOTO EXHIBITION OF
MODERN JAPANESE ART

IN THESE days of common complaint of the too rapid modernization and westernization of Japan, it is pleasant indeed to realize that a very large proportion of the serious artists of Japan are holding to the best in Japanese art traditions. Tradition has always been a tremendous force in Japanese art, as is evidenced by the custom of the adoption by a painter of his most promising students, which carried with it the use of his family name. In this manner we have "artistic genealogies," which have come down to us from the fifteenth century.

When Japan was forced out of her seclusion by the action of Commodore Perry in 1853, she was naturally alarmed at the dimensions which had been assumed by the penetration of Europe into Asia, and it seemed to the Japanese statesmen that their only salvation lay in an immediate adoption of western civilization.

To be sure a great deal of harm as well as good resulted from this too eager attempt at the assimilation of western ideas, but after a time the natural good sense of the Japanese asserted itself and many mistakes hastily made were rectified.

The Japanese government at one time even employed an Italian artist to introduce the European methods of drawing into its educational system. Okakura



NICHE. ENGLISH ROOM. C. 1720

Kakuzo, who was at the time of his death Curator of Chinese and Japanese Art at the Boston Museum of Fine Arts, founded an art school in Tokyo to combat vigorously the dangerous experiment which bade fair to deprive the Japanese of their highly individualized and truly national art. The Japanese themselves concede that it is due principally to his efforts that most Japanese painters are now painting in the native style and are not copying European conventions. Some inevitable changes are to be noticed, principally in a more careful following of nature in the representation of human faces, and also in the evidence that the present painters have not the patience to acquire the tremendously difficult brushwork which we take for granted on the part of former generations. The



MOTHER MONKEY. WATER-COLOR,
BY HASHIMOTO KWANSETSU

result of this is that although many of the landscapes are very pleasing to the eye and carry well for some distance, they do not repay the close examination which the exquisite brushwork of olden times invited. This is not at all noticeable to the American or European eye, however, as a study of Chinese calligraphy is essential in order to understand the vital brushwork of the Japanese painter.

Mr. Yonezo Okamoto, the owner of the collection now on exhibition, has collected very wisely and with quite catholic taste from the work of the best-known contemporary Japanese painters, notable among whom is Takeuchi Seiho. Seiho stands quite alone among modern Japanese painters as a true descendant of the great artists, and it is to be regretted that he is represented here by sketches rather than by his more important and more highly finished work. These sketches, nevertheless, have such charm that it has seemed advisable to put them by themselves in Gallery H10. Forty-seven other artists are represented in the Exhibition.

OLD WALL PAPERS

ALTHOUGH wall paper had been employed for centuries in the Orient it made its appearance in France and England not earlier than the beginning of the seventeenth century. Brought by missionaries and by sea captains who always returned home with their chests full of art objects and curios, it created something of a demand.

On account of the difficulty of procuring wall paper it soon attained high prices and could only be purchased by the wealthy aristocracy. The English, of a practical turn of mind, sought to profit by copying the Oriental product, but their efforts were either fruitless or unprosperous, for the first paper of known European make is attributed to the Frenchman, Le François. This craftsman was already established in Rouen in 1610. His decorative papers were produced by the etching process; the outline of the design was engraved on copper, the plate printed with ink and the color put in by hand.

The demand for wall papers increasing, the methods were changed, and the outline engraved on wood blocks was printed and the color was filled in with stencils. This time-saving process was employed by a corporation called the *dominotiers tablet-tiers*. In 1688 Papillon conceived the idea and made the successful experiment of printing by hand from wood blocks, and with opaque colors. From this period dates the real development of wall paper in Europe. In the seventeenth century papers were also painted, in diaper, stripe, flower, and small figure designs. Sometimes the "domino makers" branched out into landscapes and scenes with figures. In none of these panels did they attempt a continuous repeat as each sheet was separately painted. Though called painted papers, the French products were partly painted and partly printed.

French wall paper made about the middle of the seventeenth century entered into the new manner called *chinoiserie* from the supposed copying of Chinese landscapes, birds, and flowers. Since the local

artists' knowledge of Eastern life was limited, the results were often quaint and amusing. In the eighteenth century Oriental figures and pure French motives were incongruously combined, and the Eastern vogue began to wane about 1780. In the Royal Almanack of 1785 one reads of a manufacture of painted papers of all kinds, "even in the difficult Italian arabesque styles; either in 'grisailleur' or monotones, embossed and enriched by gold or silver applications." This house was run by Windor, father and son, Rue de Petit Vaugirard, with their store at 8 Rue de Roule, Paris. But perhaps the most able promoter of wall-paper decoration was a man named Reveillon who founded a firm which, though successively taken over by different owners, still exists in Paris. With sureness of judgment Reveillon sought out the artists who were in fashion for painting and decorating salons and boudoirs of the wealthy, and with such men as Prieur, J. B. Fay, Derais, Huet, making the designs, the success of his productions was assured. To this day the models they created have been reprinted and copied with more or less artistic variations, the public well appreciating that such masters had carried their art to a rare refinement. In 1803 panorama papers were published in France, with scenes from all parts of the world. In 1830 for the first time cylinders were substituted for block printing and after 1854 hand-made papers were little used.

There are very few of these old French wall papers in America. Some of the old families, however, of Boston, Salem, Marblehead, and Portsmouth, own old papers brought from France and the Orient to decorate the walls of rooms used for state occasions.

The Exhibition in Gunsaulus Hall is made up chiefly of old French designs. Mr. David Adler has contributed a number of pieces, the series of Italian scenery being of unusual interest; peasants and patricians promenade under the trees and the river teems with curious house-boats. The set of *chinoiserie* panels lent by Mrs. Lawrence Armour are in splendid colors and of large size. They are remarkable for the unusual



WALL PAPER PANEL. GIFT
OF DAVID ADLER

famille vert ground and are patterned with flowering trees, growing out of conventional rocks, the lotus, peony, and camelia vying with the kingfisher, heron, duck, partridge, and other birds. Three panels from the home of Mrs. Noble B. Judah are devoted to the golden pheasant under lotus boughs, with great peony branches as a background. Mrs. Joseph Cudahy has lent her series of glazed panels, almost a history of the Oriental inhabitants of some coastwise islands. Houses and pagodas of every form are scattered over small rocky islands connected by bridges, the inhabitants carrying out their daily occupations amidst trees and gardens being on a somewhat larger scale than the architecture.

B. B.



WATER-COLOR, BY TAKEUCHI SEIHO

NOTES

A BEQUEST of \$170,000 made by George W. Sheldon has been received by the Art Institute and added to the endowment funds.

A BEQUEST of \$5,000 has been received from the estate of Hermann Paepcke, to be placed among the restricted funds.

LUCIE HARTRATH, twenty-six of whose landscapes have been on view through September, is one of the "Barbizon school" painters of Brown county, Indiana. Her sunlit green canvases, and scenes of village life in Indiana and in Germany, are well-known to Chicagoans, for she has often exhibited at the Art Institute, having been awarded the Butler, Clyde M. Carr and other prizes.

CHANGES OF ADDRESS—Members of the Art Institute are requested to send prompt

notification of any change in address to Guy U. Young, Manager, Membership Department.

THE SCHOOL—Through co-operation with the firm of Marshall Field & Company, students in the illustration classes have produced many of the designs, including the cover, for the September issue of *Fashions of the Hour*.

His many friends were saddened to hear of the death, September 2, of Mr. Louis J. Millet, who for many years was head of the Design Department.

Saturday classes, both for adults and children, will begin on October 6. The rapid development of the Printing Arts Department has necessitated additional equipment and space. Three well arranged rooms are being provided.

Mr. Forsberg has been decorated with the cross of the first class, Order of the White Rose of Finland.

THE DEPARTMENT OF MUSEUM INSTRUCTION.—Mrs. Herman J. Hall, who organized the department in 1913 and who for ten years has been an inspiration to her students, has been compelled by ill health to resign her position as head of the department. This does not, however, sever her connection with the Art Institute.

Miss Helen Parker, who has been acting head for several seasons in the absences of Mrs. Hall, has been appointed head of the department, and Miss Claudia Upton has been made assistant.

Daily classes meeting once a week are scheduled, beginning on October 1.

EXHIBITIONS—OCTOBER–DECEMBER, 1923

- September 8–October 22—(1) Okamoto Collection of contemporary Japanese Water-colors. (2) Group of modern Paintings from the Birch-Bartlett Collection. (3) Paintings by Lucie Hartrath. (4) Stage sets and Decoration by John Wenger and Julian Dové.
- September–October.—Summer Exhibitions continued: (1) Paintings by Anthony Angarola, E. Martin Hennings, Pauline Palmer. (2) Paintings from the private collections of R. F. Angell, Mr. and Mrs. William T. Cresmer, Mr. and Mrs. Max Epstein, Martin A. Ryerson.
- October 9–November 15.—Old wall papers.
- November 1–December 9.—Thirty-sixth Annual Exhibition of American Paintings and Sculpture.

LOANS

PAINTINGS AND SCULPTURE

- 4 pieces of sculpture by Jane Poupelet. *Lent by George F. Porter.*
 3 paintings, 1 by J. Frank Currier, 2 by Frank Duveneck. *Lent by Mrs. F. W. Freer.*
 2 paintings, 1 by Henry W. Ranger, 1 by Palamedes. *Lent by Charles L. Hutchinson.*
 39 paintings by early Italian artists. *Lent by Cyrus H. McCormick.*
 1 portrait bust by Albin Polasek. *Lent by William Hughes Diller.*
 22 paintings from the collection of Mr. and Mrs. C. H. Worcester.
 17 paintings, 1 by Frans Hals, 16 by Primitives. *Lent by Arts Club.*
 1 piece of sculpture by Jean de Boulogne. *Lent by Arts Club.*
 1 plaque by Clodion. *Lent by L. W. Weis.*
 2 geminated columns, Provençal school. *Lent by Durlacher Brothers.*
 1 portrait by Sorolla y Bastida. *Lent by Mrs. R. M. Gregory.*
 18 paintings, various European schools. *Lent by R. F. Angell.*
 31 paintings from the collection of Mr. and Mrs. L. L. Valentine.
 4 paintings, 1 by Hals, 1 by Van Dyck, 1 by Rubens, 1 by Cuyp.
Lent by Max Epstein.
 1 portrait of William Holabird, by W. Welsh. *Lent by American Institute of Architects, Illinois Chapter.*
 1 portrait of Mrs. E. B. Hodge, by Arvid Nyholm. *Lent by the artist.*
 23 paintings from the collection of William T. Cresmer.
 7 American paintings. *Lent by Martin A. Ryerson.*

PRINT DEPARTMENT

- 38 additions to the Lepère Exhibition: 12 etchings, loan; 24 *lent by Knoedler and Company*; 1 *lent by Mr. and Mrs. Erwin Lewis Roy*; 1 *lent by George S. Dunham.*
 36 French seventeenth-century portrait engravings: 12 *lent by Roullier Galleries*; 24 *lent by Knoedler and Company.*

DECORATIVE ARTS

- 98 pieces of American glass: 14 *lent by Mrs. Emma B. Hodge*; 49 *lent by Miss Elizabeth McCormick*; 30 *lent by Mrs. Charles B. Pike*; 4 *lent by Mrs. Hale Holden*; 1 *lent by Miss Nell B. Wilson.*
 26 American samplers: 23 *lent by Mrs. John Glass*; 3 *lent by Miss Carrie B. Neeley.*
 48 English samplers *lent by Mrs. John Glass.*
 1 hooked rug, American, *lent by Mrs. Charles B. Pike.*
 33 pieces of wall paper: 15 *lent by Mrs. Lawrence Armour*; 8 *lent by Mrs. Noble B. Judah*; 8 *lent by Mrs. Joseph Cudahy*; 7 *lent by David Adler.*

ORIENTAL ART

- Minassian collection of Koubatcha pottery, and Persian and Rajput paintings. *Lent by Kirkor Minassian.*
 2 stone sculptures of Kwanyin. Chinese, North Wei. *Lent by Jan Kleykamp.*

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL, TUESDAYS AND FRIDAYS
 AT 4 P.M. NEARLY ALL ILLUSTRATED BY STEREOPTICON

OCTOBER

- 2 Lecture: "Design, an American necessity." Dudley Crafts Watson.
 5 Lecture: "Greek sculpture, formative influences." Lorado Taft.
 9 Lecture: "Augustus Saint-Gaudens and James Earle Fraser." Homer Saint-Gaudens.
 12 Lecture: "Greek sculpture—prehistoric, archaic." Lorado Taft.
 16 Concert: By members of the Chicago Symphony Orchestra.
 19 Lecture: "Phidias and the Parthenon." Lorado Taft.



WALL PAPER PANEL.
 LENT BY MRS. LAW-
 RENCE ARMOUR

OCTOBER—*Continued*

- 23 Dance Mimes: A series of pantomimic dances in costume arranged and danced by Mrs. Jesseca Penn Evans.
26 Lecture: "Praxiteles and his contemporaries." Lorado Taft.
30 Lecture: "Chinese landscape painting." Charles Fabens Kelley.

NOVEMBER

- 2 Lecture: "Hellenistic sculpture." Lorado Taft.
6 Lecture: "Theatrical conditions in ancient Athens." Professor Clyde Murley.
9 Lecture: "Greek art in Rome." Lorado Taft.
13 Lecture: "Textiles: A study of fabrics in their relation to present industrial life." Bessie Bennett.
16 Lecture: "Early Italian sculpture." Lorado Taft.
20 Lecture: "Russian symbolistic painters." Mrs. Marie Lovrov Rohling.
23 Lecture: "Donatello." Lorado Taft.
27 Lecture: "The art of Minoan Crete." Professor Emerson H. Swift.
30 Thanksgiving holiday.

DECEMBER

- 4 Concert: Chamber music. By the Philharmonic String Quartette.
7 Lecture: "Michael Angelo." Lorado Taft.
11 Lecture: "The rich art of the wood engraver." Dr. Frank Weitenkamp.
14 Lecture: "Bernini and the decadence." Lorado Taft.
18 Lecture: "Stained glass as an artist's medium." Charles J. Connick.
25 Christmas holiday.

NEW LIFE MEMBERS, MAY AND JUNE, 1923

Charles Aaron,
Miss Catherine L. Anderson,
Mrs. Katherine Armstrong,
Mrs. Frank E. Arnold,
L. K. Baker,
Nathan S. Barnett,
Stanley H. Barrows,
Edward E. Barthell,
Mrs. Robert P. Bates,
Mrs. Herman Baum,
Frank M. Bell,
Mrs. Jesse Binga,
Mrs. Nathan L. Blackman,
Lewis G. Blessing,
Prof. S. P. Breckinridge,
Chester C. Broomell,
Benedict J. Bruns,
Dr. Alfred S. Burdick,
Mrs. W. M. Burton,
V. W. J. Chvala,
Mrs. Allen M. Clement,
James Conroy,
Leslie L. Cooke,
S. S. Cushing,
O. Rush Daily,
Homer L. Dixon,
Dr. Fred J. E. Ehrmann,
Mrs. Frank F. Ferry,
Edward W. Flanagan,
William Galvin,
Rev. Francis Gordon,
Mrs. Robert A. Grant,

Charles W. Gray,
Max Greengard,
John H. Gulick,
Edward F. Hamm,
Mrs. John H. Hardin,
Mrs. W. E. Herman,
Edward J. Hughes,
Mrs. Austin Jenner,
Mrs. Theodore C. L. Keehn,
Mrs. C. D. Keeler,
W. G. Kimball,
Dr. Herman L. Kretschmer,
Louis A. Lamb,
Louis H. Lange,
Isaac B. Lipson,
Thos. M. Longcope, Jr.,
William W. Loomis,
Frank MacDonald Lowe,
Miss Della Magerstadt,
Miss Grace Mamerow,
Mrs. Emily Marks,
Charles McAdam,
Mrs. James B. McCrystle,
Miss Alice L. McGinty,
Louis G. McNamara,
Mrs. Lloyd F. Megaw,
Mrs. A. H. Meyer,
Oscar Meyer,
Dr. William E. Morgan,
Fred C. Mueller,
Rev. John Henry Nawn,
Mrs. Mary R. Noyes,

John Nuveen,
Michael J. O'Malley,
Mrs. W. S. Orth,
Prof. Clarence Edward
Parmenter,
Miss Della I. Patterson,
William F. Peter,
Dr. Ferdinand H. Pirnat,
Mrs. Edward C. Portman,
William H. Pruyn, Jr.,
Edward P. Russell,
Alfred H. P. Sayers,
Miss Florence E. Scully,
Albert H. Sheffield,
Mrs. Moses E. Shire,
Mrs. Nettie Smith,
Adam Sommer,
Mrs. George C. Stamm,
Maurice S. Stern,
Oscar D. Stern,
Mrs. Melvin L. Straus,
Dr. L. Willis Strong,
Miss Minna E. Strube,
Harold I. Sutton,
William C. Van Horne,
Mrs. A. F. Wanner,
Richard G. Waskow,
Mrs. Bert Woods,
S. Roger Wolf,
Mrs. George Renick Work,
Mrs. Louise H. Zahn,
John Zvetina.

